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Practical Penmanship

By GÉO. W. McGUIRE



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*Geo. W. McGuire &
Chas. R. Talkington*
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PREFACE.

 HE purpose of the author in publishing this book is to teach rapid, easy and practical penmanship—a style that will meet the demand of the business world. We have avoided all superfluous strokes, and ornamentations. We have emphasized only the elements that contribute to plain, rapid penmanship that can be easily read. It is intended to be specially beneficial to those who have not the opportunity of placing themselves under the instruction of a special teacher of penmanship.

We have made the instructions given in this book so plain and simple that any earnest student who follows the instructions given in this book can not fail to master practical penmanship.

The style of letters used in this course are standard forms used by all recognized penmen of the profession. It will be found that the letters are scientifically arranged in the order of their relation one to another, and the ease of execution.

G. W. McGUIRE, Author.

HOW TO STUDY AND PRACTICE PENMANSHIP.

In my eight years of study and practice of penmanship, I have found that learning to write is a matter of developing certain mental and physical powers. My experience as a teacher of penmanship has enabled me to foretell what the results will be if the proper line of thought and practice is followed out.

1. The place where you study and practice should be away from interruption and go to that place every time you study.

2. Be earnest. Put your attention on your work. Don't let anything but your work enter your mind while practicing.

3. Learn to criticise your work. Observe, work and criticise. Review your work occasionally. You can not master it too well.

4. In all your practice on the lessons given in this book, let your chief aim be to master the movement that produces the form. Do not draw the exercises and do not get your attention fixed on the form in such a way as to lose sight of the more important thing—Movement. Your attention should be fixed on the movement. Let the form you make be used to show how well you have mastered the movement control. Do not consider your work of much consequence unless it shows that a good movement was used in making it.

A good movement is one that works smoothly, easily, rapidly or slowly as commanded, and that will reproduce with accuracy the forms held in the mind. It is not a good movement if it will produce good forms laboriously. It is not a good movement if it will move easily and freely but not with accuracy. It is not a good movement if it will work slowly and not rapidly; or rapidly and not slowly. It is not a good movement if it is easily fatigued. It is well to draw the form of a new exercise until you so familiarize yourself with it that you can follow it with a free movement, but be sure to use a free and quite rapid movement as soon as you can do so.

Make every stroke as light as the pen will produce. In learning to write your great work should be to train the writing nerves and to do this you must require a great deal of these nerves. In fact the more you require of them, the more rapidly will you progress. The writing nerves must be trained to respond with accuracy and quickness to the impulse of thought that picture letters to be written. Do not allow yourself to use poor materials. This above everything else: you must love the beautiful art.

WOULD YOU LIKE TO BE A GOOD PENMAN?

Have you an ambition to succeed? Have you asked yourself the question: "Can I succeed?" It is absolutely necessary that you have a rugged determination if you expect to be successful in your work.

Cowardice sits and whines: "I can't!" It takes ambition to say: "I can because I will." Your place in the world depends not upon circumstances but upon you. Whether or not you will attain a high position in the work of your choice; whether you will give orders or take them. All this depends upon your determination. First, last and all the time he wins that turns a resolute face to the grim old world and answers its challenge: "I can succeed." "I will study, and get ready, then maybe the chance will come." The chance always comes to the boy or girl who has prepared themselves to do the work that the world wants done. Every one that wills it can be a good business writer. It is silly and cowardly to say, "I can't learn to write." Any normal person of growing age may master business writing in a very short time under proper instructions. We hear people say: "I haven't a talent for writing." "It is not in me to write well." To those I ask: "Do you love good writing; is it your will to be a good penman?" If you love good penmanship and will to master it you can.

Talk not of talent, is thy duty done?

Thou hast sufficient; were they ten or one.

Be not discouraged. Press on. Study and get ready. Be ashamed to die until you have done your best to make a man or woman such as the world needs. Stand up and smile at failure. You may find in failure a secret to success. Alexander Hamilton, the great American statesman, said: "When I have a subject on hand I study it profoundly. The effect I make they call the fruit of genius; it is, however, the fruit of labor and thought."

Nothing can hinder young men and women from obtaining success if they are ablaze with determination. If your early training has been neglected you may repair the defect by earnest study at home.

Napoleon once said: "The reason I beat the Austrian Army is that they did not know the value of five minutes."

Why not use your spare time wisely? What have you gained from your idle time the past year? Has not most of it been spent in idle gossip?

An hour a day for three or four months devoted to the study and practice of penmanship will make you stronger, wiser, better fitted to cope with the world. It is only by effort that you can succeed in any undertaking worth while. If you are ambitious and would like to be a good penman you can.

MOVEMENT.

Muscular movement, or Arm movement is produced by propelling the pen with the large tireless muscles of the arm and shoulder, allowing the arm to rest on the large muscle in front of the elbow. The principal movements are the direct, indirect, push-pull. These movements should be practiced without a pen or with a dry pen first. Roll the arm on the large muscle in front of the elbow, circling toward the left for the direct ovals, and reverse for the indirect. Push the arm in and out of the sleeve for the push-pull. Do not begin a writing period without at least five minutes movement drills. Above all, see to it that you have plenty of freedom of movement. Your hand should glide every time the pen moves. Allow me to warn you again about proper materials. Don't allow little things to keep you from succeeding.

HABIT USED IN WRITING.

Since writing is a habit—and a bad habit with many people, it might be well to say a few words at this time regarding the formation of habit.

Every motor act leaves behind a disposition on the part of both motor mental processes to perform the same act again, and to perform it in the same way. Each time any certain act is performed the more facility is acquired and the less effort, muscular and mental is needed. In a short time, then, the act becomes practically automatic and a habit has been established.

It is very important that good habits in writing be formed at the earliest possible date. Since all emotions deepen by repetition it is important that we know the proper position, movement and form and begin our work right from the beginning. The child when first learning to write, if left to his own devices, draws the letter forms with slow, careful, uncertain motions. At first he has but little control over his muscles and his product is poor. However, with each repetition he requires facility of motion

and excellence of product. The mental effort toward motor control, quite intense at first, diminishes almost to the vanishing point, and then you have a writing habit. Now, if speed of execution were not required the written copies would retain whatever excellence of form they at first possessed; but unfortunately the muscular processes of the child, if not skillfully directed at first, are so restricted to the smaller muscles so that the radius of the movement is small, thus requiring frequent shiftings and readjustments, consequently when speed is applied the writing rapidly degenerates into an illegible scrawl, and the person has acquired a poor writing habit.

The problem, therefore, is how to develop writing that will remain habitually good when speed is applied. This might not be so difficult, if a skilled teacher could have charge of the process from the beginning, but when a poor writing habit has become firmly established, the matter of displacing this poor writing habit with a good one is sometimes very difficult.

If the following steps are used in the development, the result will be satisfactory with every learner who is capable of following the instructions given in this book, providing he has the desire and the determination to master penmanship.

First, a correct position of the body, hands and arm, constantly kept in mind until these become automatic.

Second, the application of muscular movement to easy exercises, ovals, push-pull, etc., become automatic.

Third, the application of an automatic movement already developed to the execution of the easier letter-forms and words, special attention being given to speed of execution as well as to the manner of execution, until these letters and words can be written habitually in legible style at a practical rate of speed.

RIGHT THINKING.

To be a good penman requires much thinking. The mind must be in a receptive attitude, even on the alert for working out new things or new points that the teacher or the lesson present.

Good business writing has been likened to a mechanical process. You start the pen going and a word with smooth, graceful lines appear upon the page. The automobile takes the curve, but how?—

when the mind of the driver wills it. Are you going to make curves with the pen that the mind can not conceive of. If you are, you will make many mis-strokes, you will make angles where there should be curves, and curves where there should be angles. Many have said to me, "It looks so easy for you to write." My reply is that it is automatic. In what way is it automatic? Let us compare my hand to the hand of an experienced aeroplane driver. He drives his machine automatically a part of the time,—at least, when a bad current of air suddenly strikes his machine. He was first taught, on a stationary machine, to move certain levers to overcome certain attacks of varying winds. After several weeks of mind and hand training of this kind, he is allowed to skip along on the ground with a machine that has "clipped wings." Eventually, he flies and controls his machine. By having moved the levers thousands of times, he moves them more quickly than the mind has time to direct, when occasion demands.

"Learning to write is a growing of mind-power and a developing of muscular adaptability."

PENS.

Use a straight pen holder, with cork finish. Use a moderately coarse pointed pen. Never use a stub pen. Avoid the use of fountain pens for practice. We use Gillott's No. 604 pens for business writing.

INK.

Almost any good black ink or fluid that flows freely will be found satisfactory. See that your ink is kept clean and the bottle closed when not in use. We use Higgins' Eternal ink.

CARE OF PEN.

No rule can be given regarding the length of time a pen will last. The length of time a pen can be used all depends upon the amount of writing done, the kind of paper used, the one using it and the quality of the pen. I have found that a pen may be used for several days under the proper care.

Keep a small piece of cloth on your table and wipe your pen carefully before putting it away. Don't be stingy with pens. Never try to use a pen that is the least bit rusty.

IMPORTANT SUGGESTIONS TO THE STUDENT.

Before taking up the drills in this book I would like to impress upon your mind that the real purpose of penmanship practice is to stimulate penmanship thought. We must make thought the basis of all our improvement. The mind must be devoted to the subject while writing if we are to obtain the best results. You should have interest in your work, and a desire to master penmanship. You should learn to love penmanship and to think of your work while practicing. You should cultivate a correct habit of study and practice. Good habits in the practice of penmanship means good penmanship. Weeds alone grow without cultivation. We must cultivate good habits in our practice of penmanship. Recent psychology has done much practical good in calling attention to the plasticity of nervous matter early in life, and in showing that the longer we defer the formation of a desired habit, the harder will be the struggle required. Habit may be man's best friend, or worst enemy. Allow yourself to start your practice with a careless, bad movement, without any thought of a correct position and you will be a failure in your work. Allow the child to start with carelessness, bad movement, without criticism and with scribbling, down in the lower grades of school, and to allow him to continue this through all the grades and when he goes out in life he will be a failure in this line unless he spends months of toil and labor correcting this bad habit formed down in the lower grades. Young man, young lady, profit by the experience of the old. It is often hard to form a correct habit in practice but it is better to begin with a correct habit. It will pay you in the long run to form good habits in position, movement and to practice the same hours each day.

PENMANSHIP.

POSITION.

Position in writing is one of the first and most important factors governing the student's practice and progress. Poor position means limited progress, wasted time and dissatisfaction in all your work.

POSITION AT THE DESK.

Sit erect with both feet on the floor; the body halfway between the desk and the back of the chair. Let the elbow come near the right corner of the desk about even with the side next to the body. See that you have both arms on the desk in such position as to form right angles at the elbow. Let all the weight of the body upon the arm not used in writing; allowing only the weight of the writing arm to be on that arm. Hold the paper with the hand not used in writing. The hand should be placed at the top of the paper so as to move the paper forward as you write down the paper. Never move the writing arm backward while writing. Place the arm well out from the body to prevent cramping. Do not lean to one side or the other. See that you have a respectful, dignified and healthful position. Study the illustrations given in this book.

POSITION OF THE ARM AND HAND

Place the forearm of the writing arm flat on the desk and then relax the muscles. Raise the wrist and fleshy part of the hand slightly from the desk to prevent friction at these points. Hold the pen with the thumb and first two fingers. Let the pen cross the second finger near the root of the nail. The hand should roll on the muscles of the forearm and slide on the third and fourth fingers. The left arm or the arm not used in writing should be held at the top of the paper. With it pull the paper from left to right, up and down, etc., to suit the position and movement of the writing hand.

POSITION OF PAPER.

The paper should lie obliquely on the desk. It should lie with the arm so that the lower right-hand corner and the upper left-hand corner are in a line with the forearm. Hold it so that the line on the paper can be kept with ease. This can be determined by moving the hand across the paper, and if pen touches both ends of the same line on the paper the position is correct. Never roll your paper when it can be avoided.

WRITING MATERIAL.

A good workman always uses the best tools. I cannot imagine seeing a good penman using a soiled sheet of paper and a worn-out pen. Do not waste your time trying to learn penmanship with poor materials. It is time saved to use good material. Good paper, good pens and good ink.

PAPER.

Foolscap, legal cap, or any other flat paper of good surface will answer the purpose. Wastefulness is not necessary, but too much economy is expensive. You should provide yourself with a liberal quantity of good paper and use as much as you need to make your practice effective.

IDEAL AND MENTAL PICTURE.

Our ideal is important. No ideal, no achievement. Low ideal, means little progress. Lofty ideal, better results.

Your ideal should be the goal to which you should work to. If you have a love for good writing, your ideal will always be far ahead of what you can put on paper. The extent of your ideal will depend upon your study of fine penmanship and your knowledge as to who executes fine penmanship of the style you should learn.

To get a mental picture of a letter to be made, study it very carefully for one-half minute then try to make it with an easy motion while the eyes are closed. Practice on the blackboard is another good way to test your knowledge of form. Without a good mental picture of the letter to be made your progress will not be very satisfactory.

THE PENMAN THAT WAS NEVER MADE.

It is a great pleasure to me to see a student make good resolutions at an early stage in life's drama—and good resolutions should be encouraged into actual practice. When I see a student possessed of a determination to make a good penman—they are never lost sight of, for it is only a repetition of experience the world over that that person is going to ascend to heights far above the average—a height that only a comparative few attain—and where success is the crowning glory of their ambition. A resolution that is easily broken from time to time reminds me of a flower—whose once fragrant petals, now kissed by a gentle breeze shatters the remains of a one time majestic beauty and, with a last farewell it falls to the earth below only to be forgotten.

Young people can oft-times see the advantage of being a good penman and many times they resolve to make a penman, but hating and hesitating to break loose from their old style of cramped finger movement, they put off practicing that which they resolve, and in this way the start is never made. Many of this same class are good students in a way, but their lack of determination cuts off every possible avenue to their mastery of penmanship.

There's a man—an old man now—whose hair is white as snow, and the tint of youth and middle age has long since faded from his brow—his once agile movements are now slow, and his steps have lost their elasticity—still, he entertains hopes of some day "Making a Penman." Now that the opportunities of life with all their possibilities to reap sunshine and fame, riches and success have vanished from his reach, he fully realizes that which all who pursue a similar course must, with bitter regret, some time realize. Still he resolves—resolves each day and has resolved for years to make a change—give up his old impractical writing and begin the mastery of penmanship. His intentions were good—are good now—but the good intentions were never put into practice. In other words—he knew better—but THE PENMAN WAS NEVER MADE.

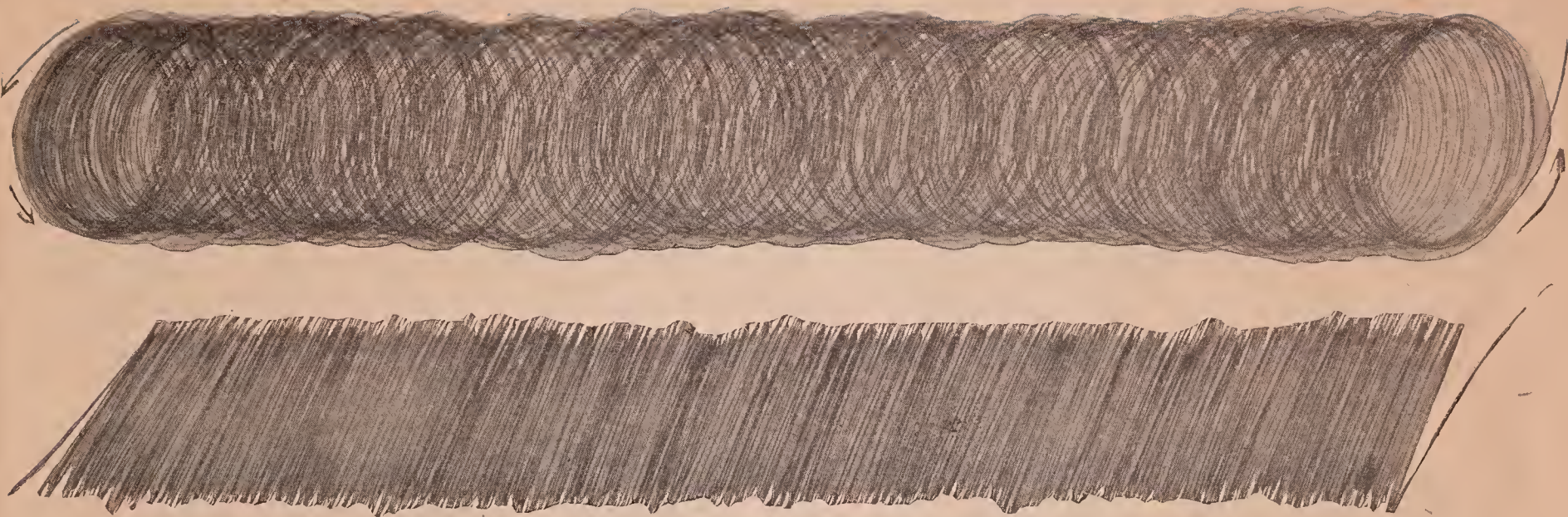
Young friends—if you have resolved to be a good penman—don't be ashamed to make a GOOD start, and never allow anything to daunt you in carrying out the resolution you have made—even though it becomes necessary to sacrifice a seeming pleasure or two, or part company with some old associate—if you know better, don't hesitate to act your part in such a way that life will mean more to you. Remember, you will never make a success in life unless you make the proper beginning. Without the proper beginning in early life on your part—your case will be The Penman That Was Never Made.



This cut represents Mr. McGuire in his natural position while writing (side view). It is relaxed, gives proper shoulder support, it is easy, healthful and scientific and will admit of rapid and continuous writing.



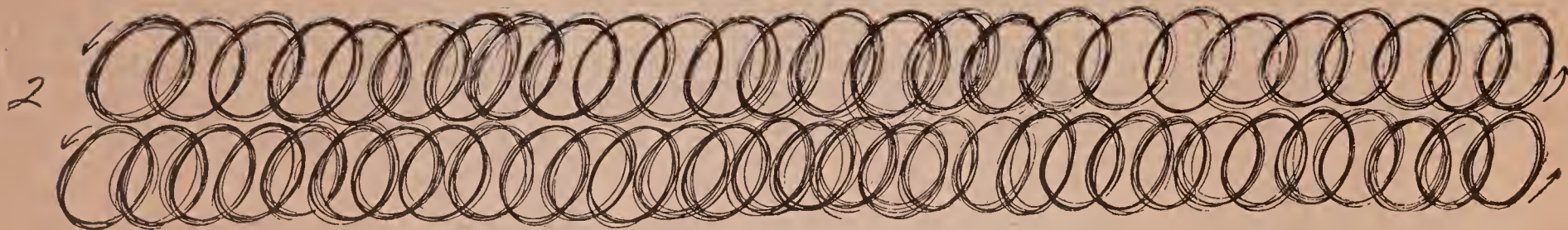
This cut shows Mr. McGuire in the position he uses and teaches for penmanship (front view). It is plain that it is healthful, and scientific and that it will admit proper arm action for rapid writing.



PENMANSHIP.

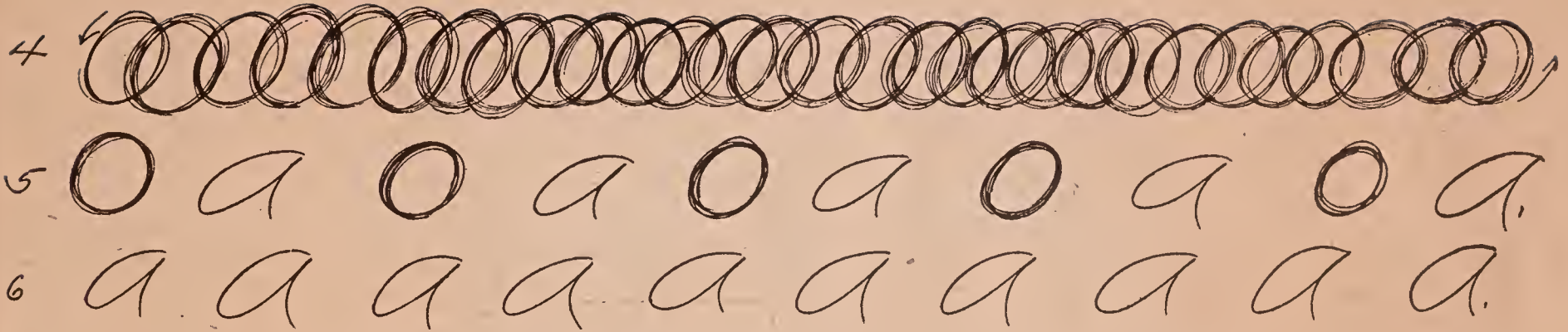
No. 1. Before beginning this drill, be sure that you are sitting in the right position; that your pen and paper are in correct position, and that the hand and arm are not rigid. After you are sure that you have the correct position, practice the oval exercise, keeping it two spaces high. The exercise should be continuous, and lift the pen only when the ink has all been used. Remember to keep the pen pointing toward the shoulder of the writing arm, and to keep the arm on the desk well so as to let the arm roll on the muscles of the forearm. The drill should be made at the rate of about two hundred down strokes a minute. Make the lines as light as possible, and very compact. Hand in three pages of this exercise.

In making the push-pull hold the paper in the same position as in making the ovals. This exercise is made by pushing the pen forward and drawing it back. Do not use a side swing. Make the same height as the ovals. Hand in full page.



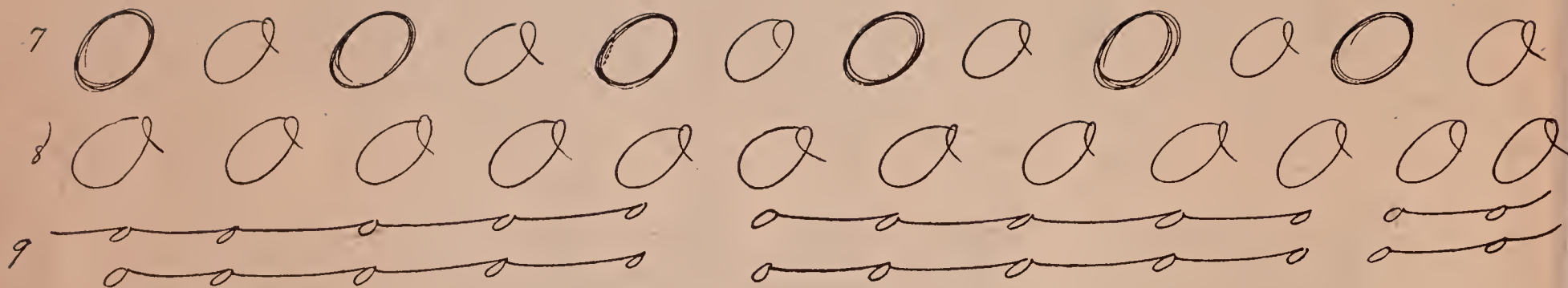
No. 2. Retrace each oval ten times. Use a free rolling motion. Count for the oval 1-2-3-4-5-6-7-8-9-10. Do not check the motion in changing from one oval to the next one. Make your lines as light as possible. Make the ovals one and two ruled spaces high. Touch the paper lightly and keep moving along. Be sure you are using good writing material.

No. 3. Make this exercise two ruled spaces high. Keep lines close together. This exercise should be made by working the hand in and out of the sleeve. Make four exercises across the paper. Count 1-2-3-4-5-6-7-8-9-10 three times for each exercise. Work for freedom of movement. Fill pages with this exercise. Hand in full page.



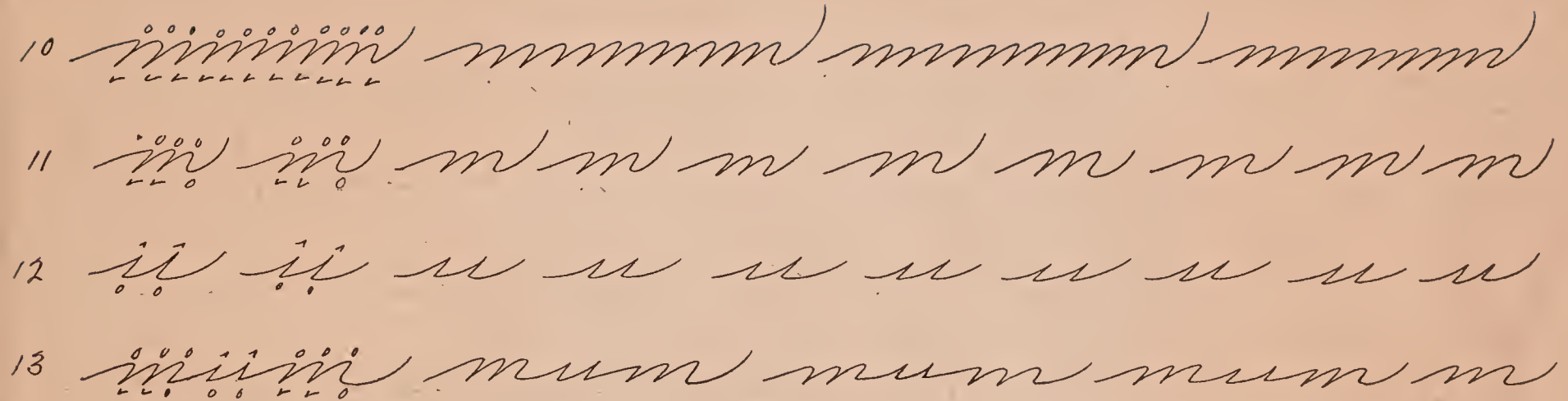
No. 4. Is the same as copy No. 2. Make full page two spaces high and hand in. Count 1-2-3-4-5-6-7-8-9-10 for each oval. Make your lines as light as possible. Try to form a smooth, even, regular chain of this exercise. Make one page one space high; one two spaces and one three spaces. Think of your work. Learn to love it.

No. 5. Retrace the oval ten times, and without checking the motion, swing to the top of the A, as you swung to the top of the second oval in copy No. 4. Use the same freedom of motion in making the A as you did in making the ovals. Count for the oval and A 1-2-3-4-5-6-7-8-9-10-1-2 or 1-2-3-4-5-6-7-8-9-10 1-A. Do your best to get freedom into all your work. Watch retrace on A. Last stroke should swing below the line and the pen should be lifted while in motion. Close the A at the top without forming loops. Keep the movement going, do not stop from one finishing point of one letter to the beginning of the next letter. Hand in full page. Count of A: 1-2-1-2-1-2 or 1-A-1-A.



No 7 and 8 are the same motions as No. 5 and 6. The same instructions will do for both as the same ovals are used, the same strokes for the O except the finishing strokes. Use the same count as for A; retrace the ovals the same number of times. This is a splendid drill for movement and should be practiced about five minutes every day for several weeks. Hand in full page.

No. 9. In making the letter o let it be a perfect oval. Don't get it sharp on top. Keep the letter the same size and don't make the down strokes too heavy. They should be made in groups of five. Count for each group 1-2-3-4-5-6-7-8-9-10. Make about three groups across a sheet of paper. Much care should be taken in making this letter. See that it is the same size as the copy. Hand in full page.



No. 10. This is one of the most important exercises, for the reason that it deals with a principle used directly or indirectly in more than half the letters of the alphabet. Study carefully, then practice it conscientiously. Notice that each up line is a plain left curve, and that each down stroke is straight. Count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-10 for each exercise. The mastery of this drill makes many of the following lessons easy. Hand in full page.

No. 11. The small m is made with the same strokes and motion as copy No. 10. See that the tops are made rounding. Make several pages, then compare with the copy. Count 1-2-3-1-2-3-1-2-3. Make from 45 to 50 m's per minute. Hand in full page.

No. 12. The secret of making u's well lies in getting a good under motion in the up strokes. Round off the turn at the base line by using plenty of speed. Make from 55 to 60 u's per minute. Hand in full page.

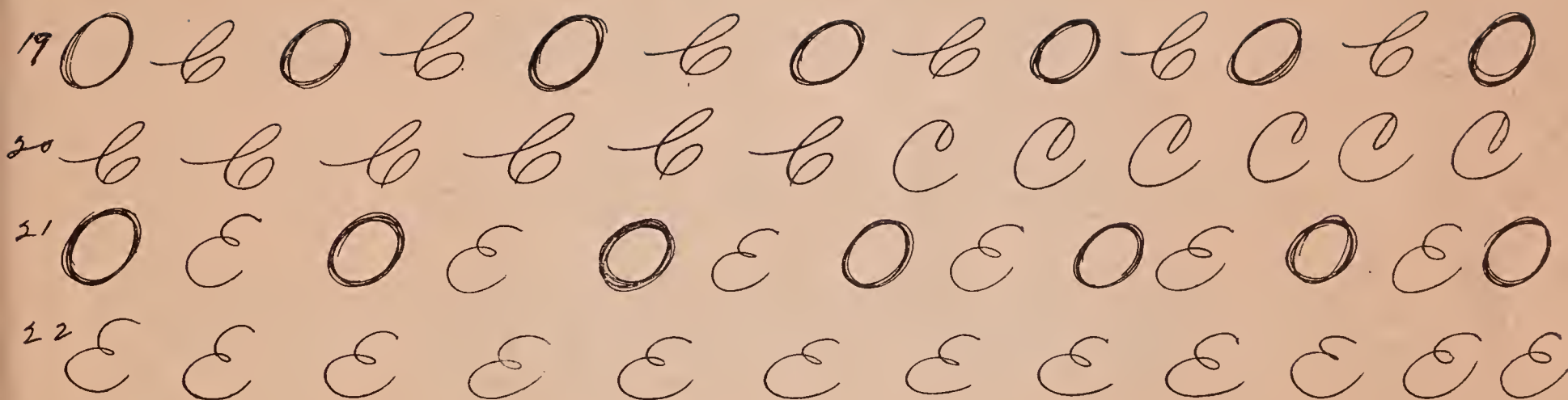
No. 13. This is a combination of No. 11 and No. 12, and is designed to enable those who master it to change from over to under motion while maintaining a speed that would satisfy either an accountant, or a busy business man who had fifty letters to sign. Master this copy well. Make several pages of this copy. Hand in full page.

14 *mmmmmm mmmmm mmmmm*
15 *nnnnnn nnnnn nnnnn*
16 *iiiiii iiiii iiiii*
17 *uuuuu uuuuu uuuuu*
18 *minu minu minu m*

No. 14 and 15. Practice this exercise until it becomes easy. Make down strokes of the m and n straight. Make tops round. Make four m's and five n's in a group. Hand in full page.

No. 16 and 17. Make u and i sharp at top and round at bottom.

No. 18. Practice combination of the letters until you make them freely. Make several pages of this exercise. Hand in full page.

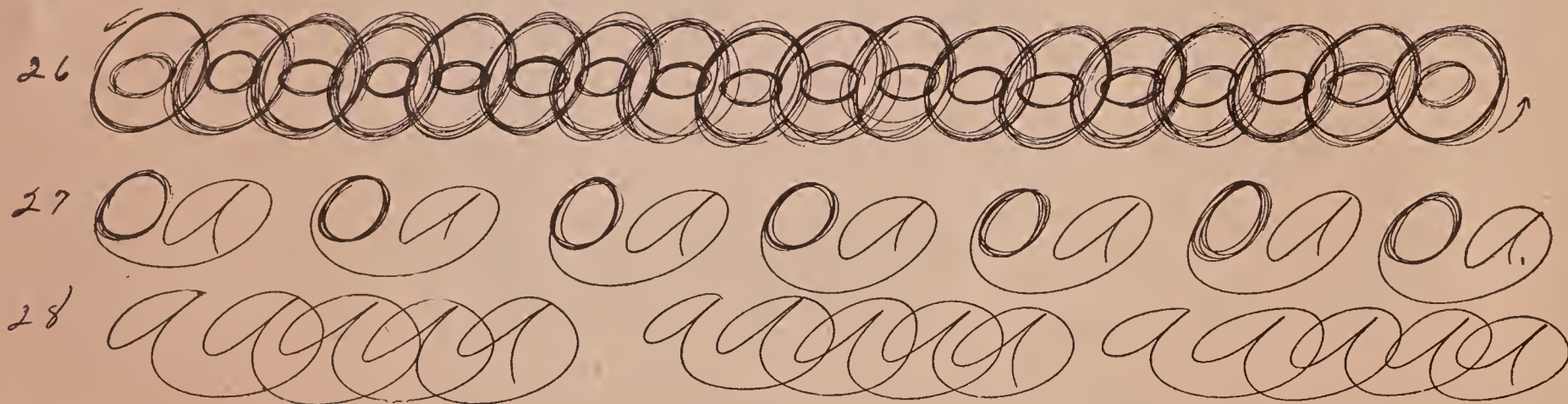


No. 19 and 20. Two styles of this letter are given. Take your choice. Practice ovals a few minutes before attempting either. Watch the loop in first style of C. Loop in second style should have the regular slant of writing. Don't get too much slant in upper loop nor get lower loop too large.

No. 21 and 22. Retrace ovals ten times. Begin E with dot or small loop. Count 1-2-3. Don't make last loop too large. Small loop in middle should be open. Be careful as to slant, size of letters, arrangement of letters, etc.

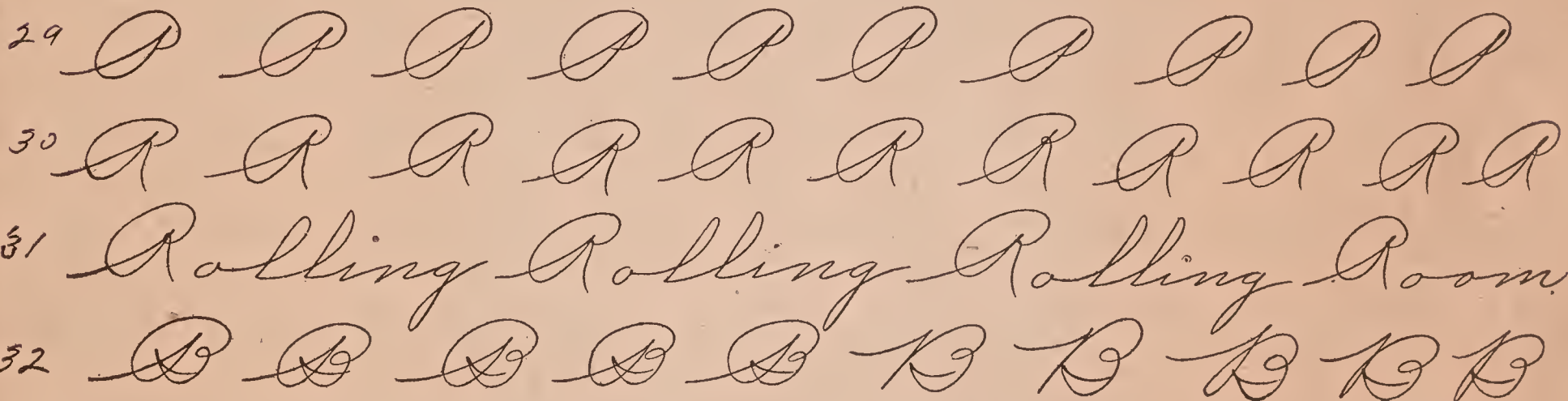
23 Ammon Ammon Ammon Ammon
 24 Amen Amen Amen Amen OO
 25 Come Come Come Come CC

No. 23, 24, 25 offers a good review of the capital A, C, O and the work on the small letters. Your success in doing good work now depend upon the degree of movement mastery attained on preceding lessons. Write many pages of this exercise.

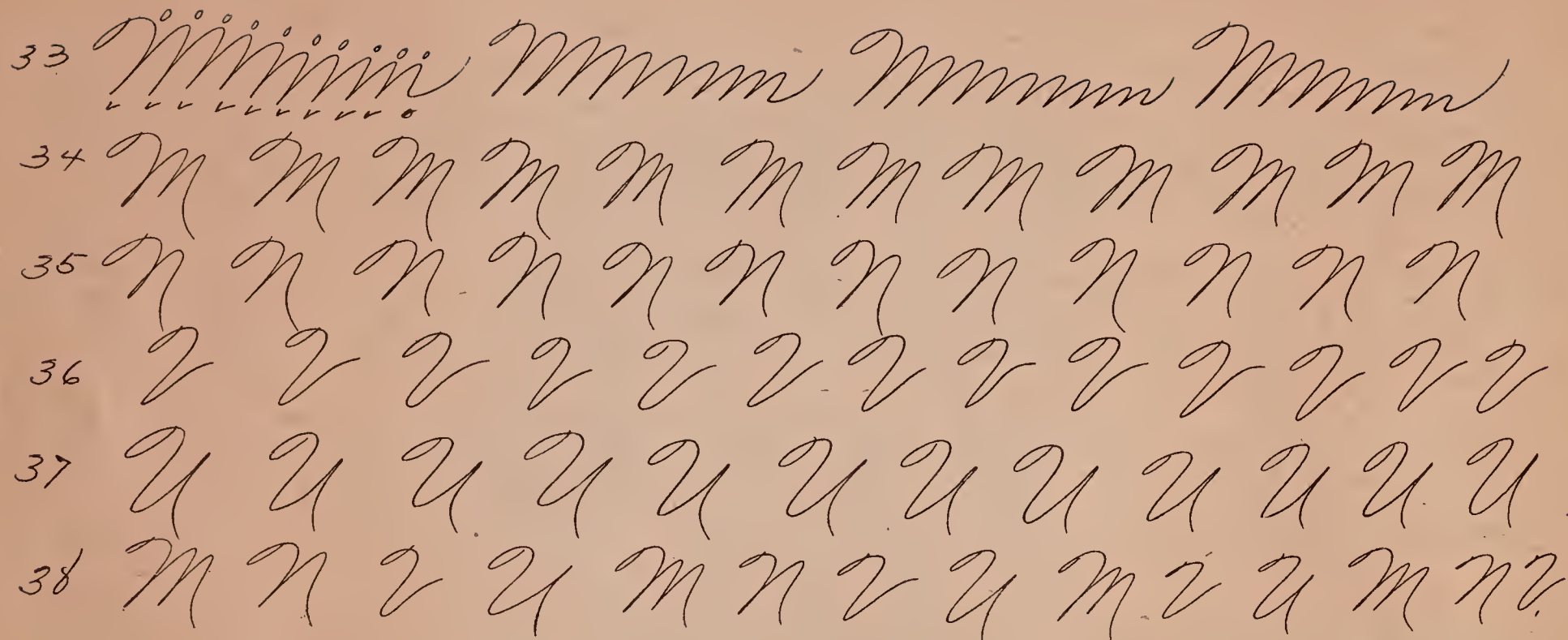


No. 26, 27, 28. No matter how well you have mastered movement, more movement drill is needed. You can not get too much movement drill. No. 27. Go round each oval eight times; then without checking the motion, swing

around and catch the capital A. The ovals should be made the same height as the capital A. Count 1-2-3-4-5-6-7-8 for the oval and 1-2 for the A or 1-2-3-4-5-6-7-8-1-A. No. 28 requires a continuous motion. Keep the upward strokes straight. To master this exercise well means mastery of movement control. The eyes should not attempt to follow the pen in spacing but should be focused upon each stop intently. Do not let any thing except the exercise you are working on enter the mind while writing. Do not think of leaving this copy until you have mastered it thoroughly.



From 29 to 32 you will note that the beginning of all these letters begin with the same strokes. Much care should be exercised in the finishing of the capital R and B. Note that the main oval is at the left of the beginning stroke. Try to get movement into your writing. Count 1-2-1-2-1-2 for capital P. Count 1-2-3 for R, 1-2-3-4-1-2-3-4 for B. Take plenty of time for the letters P, B and R. Write several pages of the word "rolling".



From 33 to 38 allow me to warn you again about proper materials. Time is too valuable to waste in trying to write with poor materials. We are now ready to take a decided step in advance. Prepare to take this step by supplying ourselves with good paper, pens and ink. In copy No. 33 strike for freedom of movement, and try hard to get plenty of speed into your movement. Make ten downward strokes for each exercise. Get the tops round. Study form and slant. Count 1-2-3-4-5-6-7-8-9-10 for each exercise. Take the copies in the order given and don't be in a hurry to change from one to the other. A few pages of each under proper study and practice will mean success. M and N are decreased in size as you go toward the right, slant should be the same on all down strokes. Count 1-2-3 for M and 1-2 for N. Make several pages each. In making the V and U you will note that the first stroke is the same used in

M and N except the turn at the bottom. The finishing of the U is the same as the finishing of capital A. Count 1-2 for V and 1-2-3 for U. No. 38. This copy is a review of No. 34, 35, 36 and 37. Don't fail to master these copies well.

No. 38. This is a review of the M, N, V, U and should have much practice. Make many pages of this exercise. Hand in full page.

39 *mim mim mim mim mim in*

40 *noun noun noun noun nn*

41 *union union union union u*

42 *moon moon moon moon m*

No. 39. Write "mim" at the rate of from eighteen to twenty a minute.

No. 40, 41, 42. Write the word "noun" about twenty times per minute; "union" eighteen to twenty per minute; "moon" from twenty to twenty-five per minute. Do not allow your fingers to bend in writing words. Hand in full page each.

43 A line of my plain penmanship
 44 Have you a good position? H H
 45 H H H H H H H H H H H H H H H H

No. 43, 44 and 45. Spend a few minutes on the movement drills before trying the copies. If any of the letters give trouble—read previous instructions about these letters. Remember good writing is freely written and easily read, otherwise it is not good writing. Write several copies of each copy, then prepare one page each to hand in.

46 ^{↓ ↓ ↓} m m m m m m m m m m m m m m m m
 47 m m m m m m m m m m m m m m m m
 48 ^{↓ ↓} n n n n n n n n n n n n n n n n
 49 n o u n n o u n n o u n n o u n n n

Nos. 46-49. This is a review lesson and should be mastered well before taking up the other copies. No. 46.

Make from 45 to 50 m's per minute. No. 47. Write about four lines per minute. No. 48. From 50 to 60 n's per minute. No. 49. Same as 47.

50  v v vine vine vine vine

51  u u u u u u u u

52 union union union union u

53  i i i i i i i i i i

54 in in in in in in in in in in

Nos. 50-54. The secret of making v's, u's and i's is getting sufficient under motion in the up lines. Round off the turns at the base line by using plenty of speed. Make many pages of each copy. Notice the form of v, u and i. Hand in full page each.

55 *mnvui mnvui mnvui*
 56 *o o o ooooo ooooo ooooo*
 57 *c c c c cut cut cut cut*
 58 *e e e e men men men me*
 59 *a a a a am am am am*

Nos. 55-59. No. 55. In this copy you have the over and under motion, see how well you can master them. You will note that the small m, n and v are made with an over motion. The small u and i should be made with an under motion. Joining m-n-v-u-i is one of the best drills you can use to develop the over and under motion for small letters. No 56. Maintain the same freedom of motion in making the small o as you did in making the capital O. You should make about 100 or more o's a minute. Make several pages of the small o in groups of five without lifting the pen, and count 1-2-3-4-5-6-7-8-9-10 for each group of five o's. Drill 57. Notice that the connective line in c is similar to the initial line in small m. When a word begins with small c, start with a dot instead of the old-fashioned up line. This is also true of the initial o, a, d, g and q. Make many pages of each copy. Don't forget your position. Is it good? How about the paper you are using? Don't use poor material.

60 *d d d d d don't don't do*

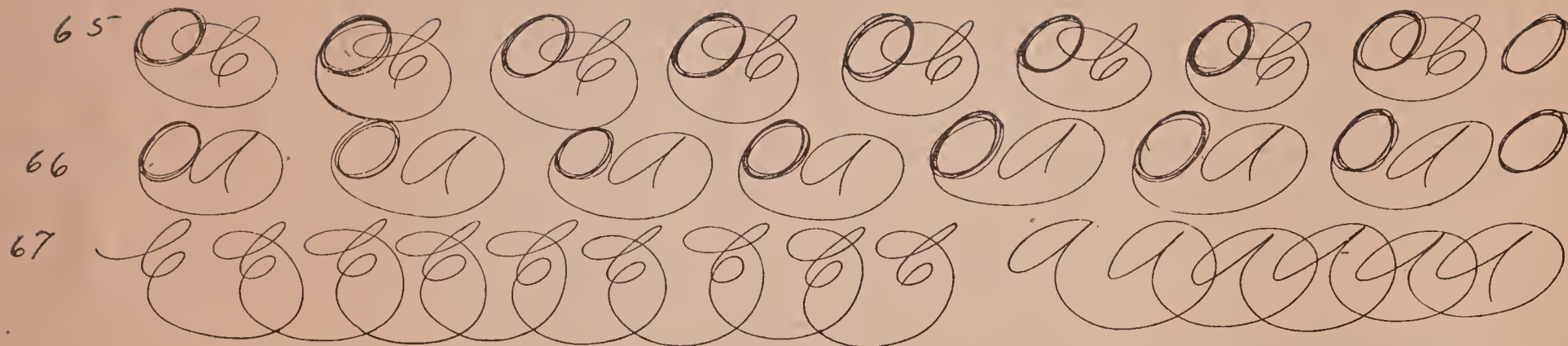
61 *t t t t t ttt ttt ttt*

62 *p p p put put put put*

63 *tut tup dpt dpt ptd put*

64 *at at that that at at a pat*

Nos. 60 to 64. No. 60. Note that there is a perfect small letter a at the bottom of every d. You will find two styles of d given here. If you loop the top of the d let the finishing stroke extend below the base line a little. Study the copy. No. 61. It is said that the small t is a small letter i with the figure 1 in top of it. Do not loop the letter. You may avoid this by coming to a full stop at the top. You will note that I have used another style of t in the word "at and that" in copy No. 64. This style is to be preferred in all cases where a word ends with t. A careful study of the copy will help to get the proper form pictured in your mind. Hand in full page each. You should now go back and review some of the capital letters. Never begin a lesson without first spending at least five minutes in making ovals and push-pull.



No. 65 to 67. In this copy you will have a good review of copy No. 27 at the beginning of the book; the same instructions will do for all these. This copy requires more study and practice than anything else. Do you find yourself trying to reach with the fingers in making these exercises? If you do you are all wrong. Don't be discouraged if you have trouble in mastering this exercise. Remember this is a hard exercise and should be mastered well. Just how well you can make these exercises will depend upon your control of movement. Hand in full page each.

68



69

l l l l l l l l l l l l l l l l

70

l l l l l l l l l l l l l l l l

71

l l l l l l l l l l l l l l l l

72

l l l l l l l l l l l l l l l l

Nos. 68 to 72. Your success in making the small l will be determined by the mastery you attained in the push-pull movement drill. You should make several pages of the single letters before taking up copy No. 70. Study the form of the small l. You will note that the down **strokes** are straight. Don't think of giving up this lesson until you have mastered every stroke well. Take up these copies line by line and make page after page until you can see some improvement. Hand in full page each.

73 b b bill bill bill bill bill
74 h h hull hull hull hull hull
77 k k kiln kiln kiln kiln k
78 lbhk lbhk lbhk lbhk lll

Nos. 73 to 78. This group of copies are all made by using the up-down motion. Before beginning this lesson spend five or ten minutes on the push-pull exercise. Use the same motion for b, h, k as you did for the small l. Retrace slightly at the finishing of b. Study form. Make several pages each before going to the next copy. Hand in full page each.

79 y y y y y y y y y
80 my my my my my my m
81 mz mz mz z z z z z z
82 zones zones zones zones z z

Nos. 79 to 82. Before you begin the small letter "y" review the small "v". The top of small "y" is the same as the small "v." The finish is like the small "g." Note that the top of small y is round on top as in small m. Begin the small z as the y. Study form. Hand in full page each.

83 g g g g gggg gggg gggg gggg gggg.
84 p p p pppp pppp pppppp p
85 j j j j j jjjj jjjj jjjj jjj
86 juniper juniper juniper j.

Nos. 83 to 86. The top of g is the same as the top of a or top part of q. The loops of g and y are the same. Do not make loops or leave disconnected places in the top of g. Remember that smooth lines can only be made with smooth movement. After making several pages of the single letter, make a full page of the group letters making four g's in a group. The top of p is the same form as the final t without the last stroke. The loop and finishing stroke of p have the same form as the loop and oval of the small d turned upside down. Practice on the small p until you can make it easily with a good smooth rapid movement. The top of j is the same as the small i. See that you get all the down strokes straight. You cannot spend too much time on this letter. Study form and write the letter hundreds of times. Write the word "juniper" many times. Note the spacing of the letters in the word j-u-n-i-p-e-r. Hand in full page each.

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 87 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
 @ @ @ @ o/c o/c o/c o/c \$ \$ \$ \$ ¢ ¢ ¢ ¢

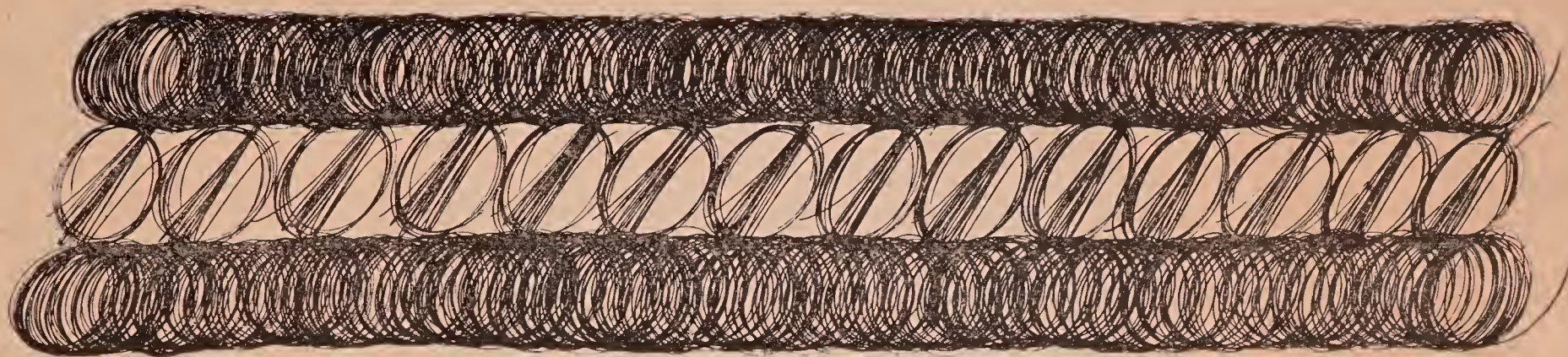
No. 87. By this time you should be able to make good figures. You should learn to make them very small. Make many pages of small figures. These various drills ought to aid you a great deal in the training of the muscles for the business characters given at the bottom of page. Hand in full page.

SUBSEQUENT LESSONS.

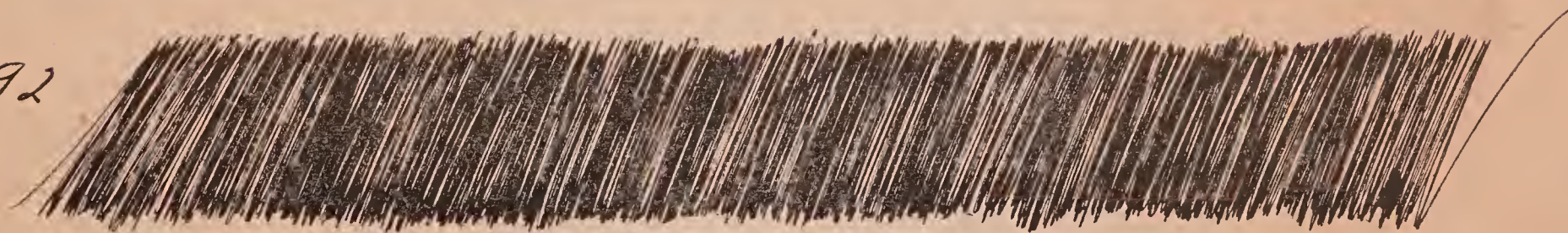
The remaining copies in this book will not be separated into lessons, nor will any particulars be given about the practice of the copies. If you have mastered all the copies given in this book up to this point, you will then be able to thoroughly understand how to proceed with the balance of the course. Each copy must be carefully studied. Never give up until you have made some improvement in the copy you are working on. You should not expect results other than must come of your applied power. Don't expect good results unless you have worked to that end. Expect to receive only what you pay for. You should have confidence in your ability to master your work. Study each copy before trying to make it. Write the copy then compare it with the copy. Learn to criticise all your work. Practice regularly and do not forget that true practice and proper thinking means mastery. Go back and read over the instructions, review the copies given in the first of the book. Turn back and read the chapter on Habits Used In Writing, or Right Thinking. You are now to be your own guide and will have to determine the strokes given in each copy by a careful study of it.

I would suggest the following plan: For example, turn your attention to one certain copy. Study it very carefully before trying to make it, then take up your pen and practice it until you can see some improvement. Don't give up too soon. Go back over your work and review it occasionally.

88 J.W.T. J.W.T. J.W.T. J.W.T. J.W.T. J.W.T. J.W.T.
89 J.W.T. J.W.T. J.W.T. J.W.T. J.W.T. J.W.T. J.W.T.
90 J.W.T. J.W.T. J.W.T. J.W.T. J.W.T. J.W.T. J.W.T.



92



93

lululul lululul lulul

94 h h h h h h h h h h

95 h h h h h h h h h h

96 You may mix lines in my kiln.

97 O O O O O O O O O O


98 E E E E E E E E E E E E E E E E

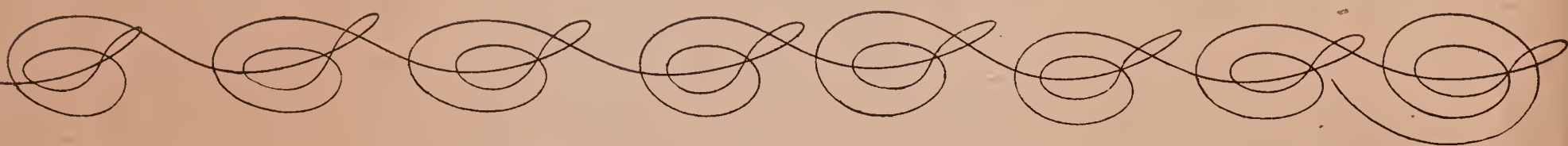
- 99 O O O O O O O O O O
- 100 G G G Good Good Good G G
- 101 Good Gay Gay Gay G. G. G. G.
- 102 L L L L L L L L L L L L
- 103 Lillian Lillian Lillian Lillian
- 104 L. N. Hampton L. N. Hampton L. N. H. L.

105 


106 ^{hook K. Popen}
_{loud.} 

107 Summer Sullivan Summer sss

108 

109 

- 110 T T T T T T T T T T T T T T
- 111 Tulsa Tulsa Tune Tecumseh T.
- 112 T T T T T T T T T T T T T T
- 113 T T.H.G. T.W.T. T.H.G. T.W.Having.
- 114 Freedom of movement must come.

115 b b b b b b b b b b
E E E E E E E E E E E E
D D D D D D D D D D D D


116 u u u u u u u u u u

117 v v v v v v v v v v

118 *O O O O O O O O O*

119 *J J J J J J J J J J J*

120 *Joplin Joplin Joplin Joplin Joplin*

121 *l l l l l l l l l l l l l*

122 *J. H. J. J. H. Himp J. H. Hampton J. H. H.*

- ¹²³ Train the hand to obey the mind.
- ¹²⁴ Fine penmanship is ever in demand.
- ¹²⁵ Dinning Dinning Dinning D D D.
- ¹²⁶ Learn to help in the world's work.
- ¹²⁷ Specimen of my business writing.
- ¹²⁸ Good figures are necessary. 1 2 3 4 5 6 7 8 9 0
- ¹²⁹ I am gaining in my penmanship.
- ¹³⁰ Just a little more movement. J.

- 131 Mind that is unfed is unstored.
- 132 Nine months after date I promise.
- 133 Value lies in use not in possession.
- 134 Utilize your spare moments Utilize.
- 135 Write with an easy arm movement.
- 136 Xenophon Xenophon Xenophon
- 137 Quit trifling. get down to business.
- 138 You may mix lime in my kiln.
- 139 Zeal is a good light. Zeal is a Zz.

- 139 a aaaa aaaa aaaa aa
- 140 o oooo oooo oooo oo
- 141 x cccc cccc cccc cc
- 142 eeee eeee eeee ee
- 143 m mmm mmm mmm
- 144 n nnn nnn nnn
- 145 v vvv vvv vvv
- 146 u uuu uuu uuu

147 w wwww wwww wwww

148 x xxxx xxxx xxxx x.

149 r rrrr rrrr rrrr r.

150 s sssss sssss sssssss

151 t tttt tttt tttt tttt t.

152 p pppp pppp pppp pppp.

153 d dddd dddd dddd dddd.

154 a g g g g g g g g g g g g g g g g

155 g g g g g g g g g g g g g g g g

156 y y y y y y y y y y y y y y y y

157 z z z z z z z z z z z z z z z z

158 j j j j j j j j j j j j j j j j

159. G G G G G G G G G G G G G G G G

o b l e e a m n r u u
v w x y z z z z z z z z z
s s s s s s s s s s s s s
t t x x x x x x x x x x x
p q p q b c r talkington

And the night shall be filled with music
And cares that infest the day
Shall fold their tents like the Arabs
And as silently steal away.

J. H. Sumner

W. H. Killing—

C. R. Talkington

C. R. Talkington

\$25⁰⁰

Received of J. H. Hammer & Son
Twenty five _____ $\frac{no}{100}$ Dollars
on account.

J. M. McGuire

\$500⁰⁰

Dallas Texas Dec 18, 1914.

Sixty days after date I promise
to pay to the order of J. O. Sullins
Five Hundred ~~no/100~~ Dollars
Value received

J. H. Kimpson

53

a b c d d e f f g g h h i
j j k k l m n o p p q q r
s t u u v w x y z 1 2 3 4 5 6 7 8 9 0.
m n o u w i x y z j g g q t d
t d p l b h k f 1 2 3 4 5 6 7 8 9 0.

\$500⁰⁰

Dallas, Texas, Jan. 14 1915.

At sight pay to the order of
Hammer & Henman

Five Hundred ~~no/100~~ Dollars

and charge to the account of

To J. M. Dillon,
Denison, Texas.

J. A. Jackson.

G. W. McGuire	J. H. Hill	C. R. Talkington
J. O. Sullins	J. H. Hanna	T. W. Kimpson
J. T. Jackson	D. W. Davis	I. J. Igou
J. J. Jones	J. H. Smith	G. W. McGuire #

Dustin, Okla Jan 18, 1914.

Hill's Art College

Dallas Texas

Gentlemen:- Are you in need
of a penman who can assist
in bookkeeping?

Hoping I may hear from
you I am,

Very truly,
G. W. McGuire

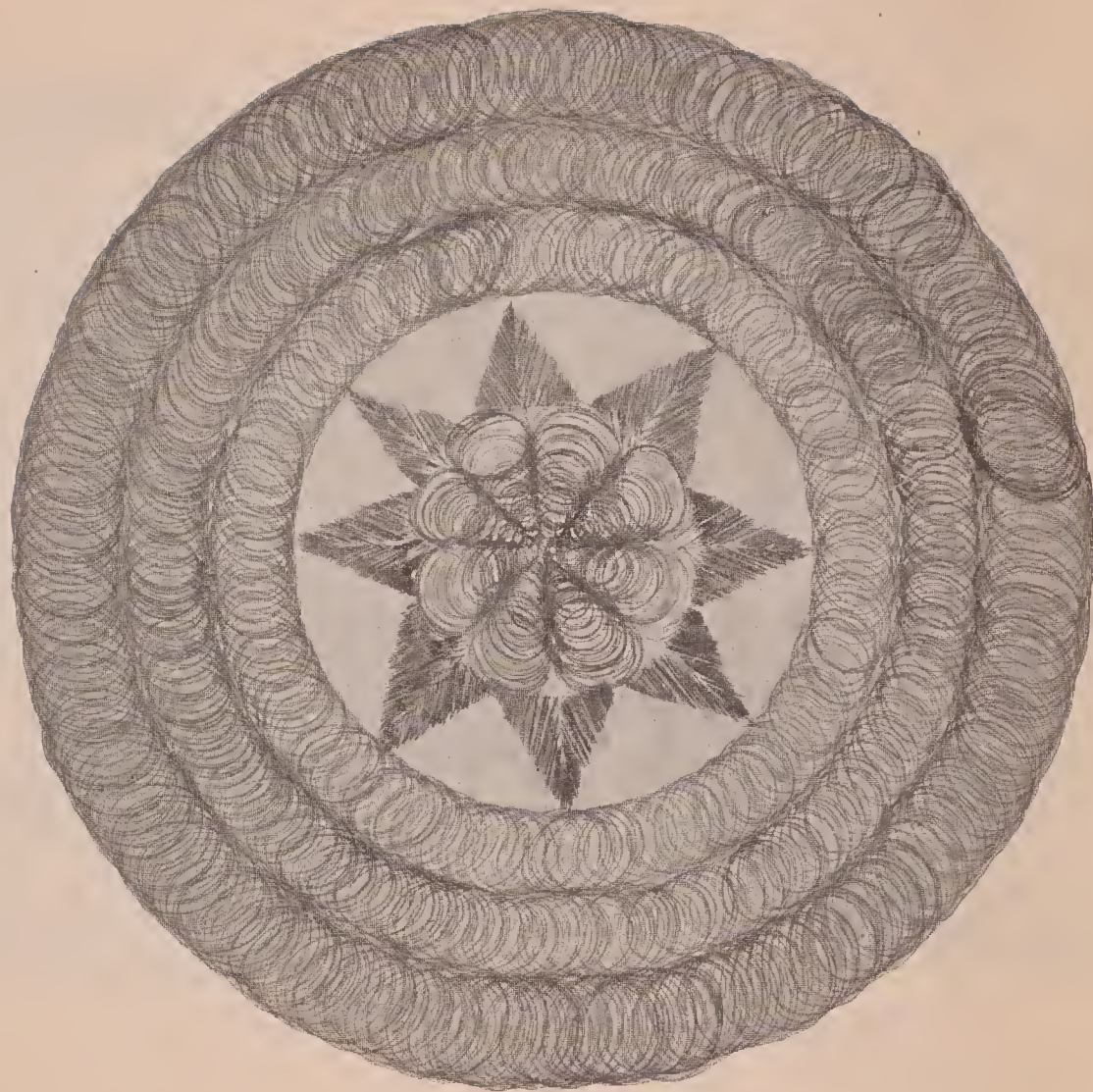
A B C b D E E G F
G H I J K L M N O P
Q R S T U V
W X Y Z Vb — McGuire

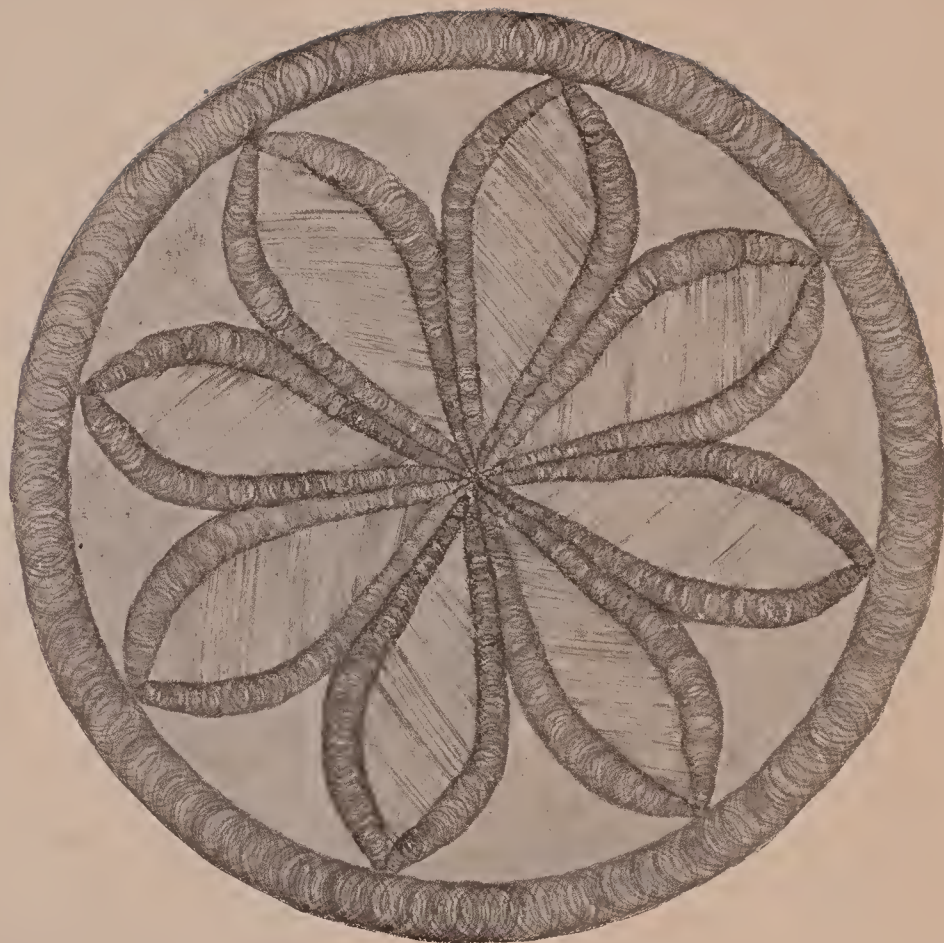
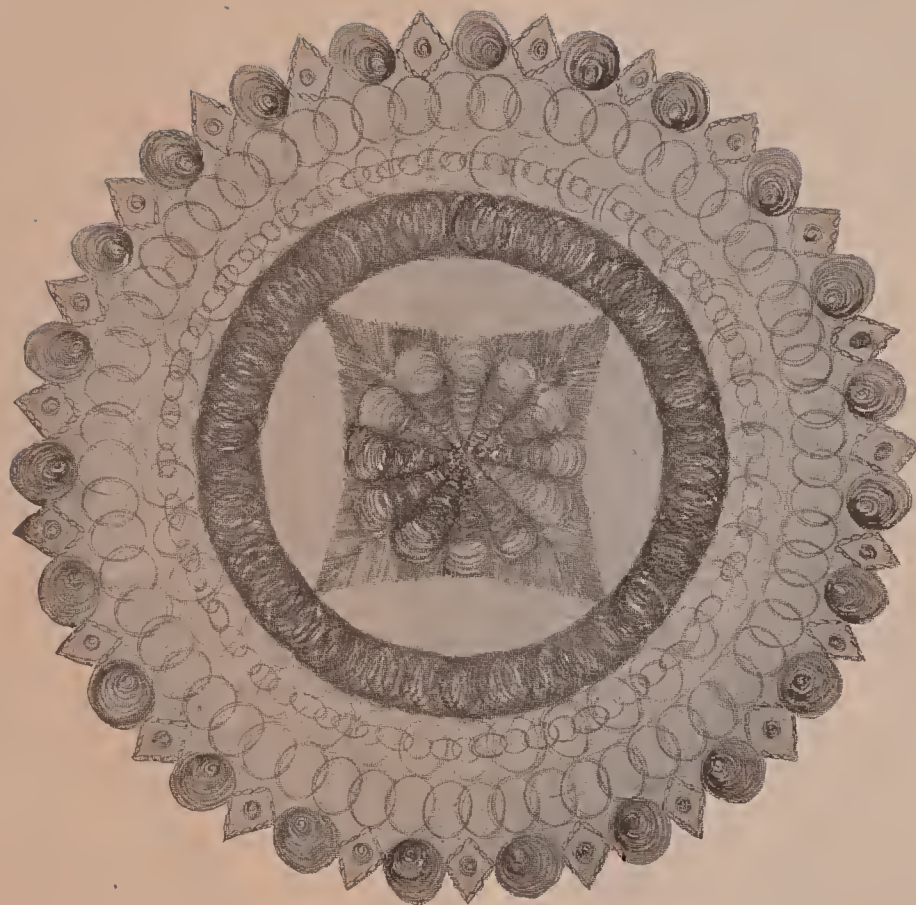
MOVEMENT DRILL FOR PRACTICE.

On the following page you have a new design made of ovals. Make it as large as your paper will allow. The design should first be ruled with a soft pencil. You may use a compass to out-line the design.

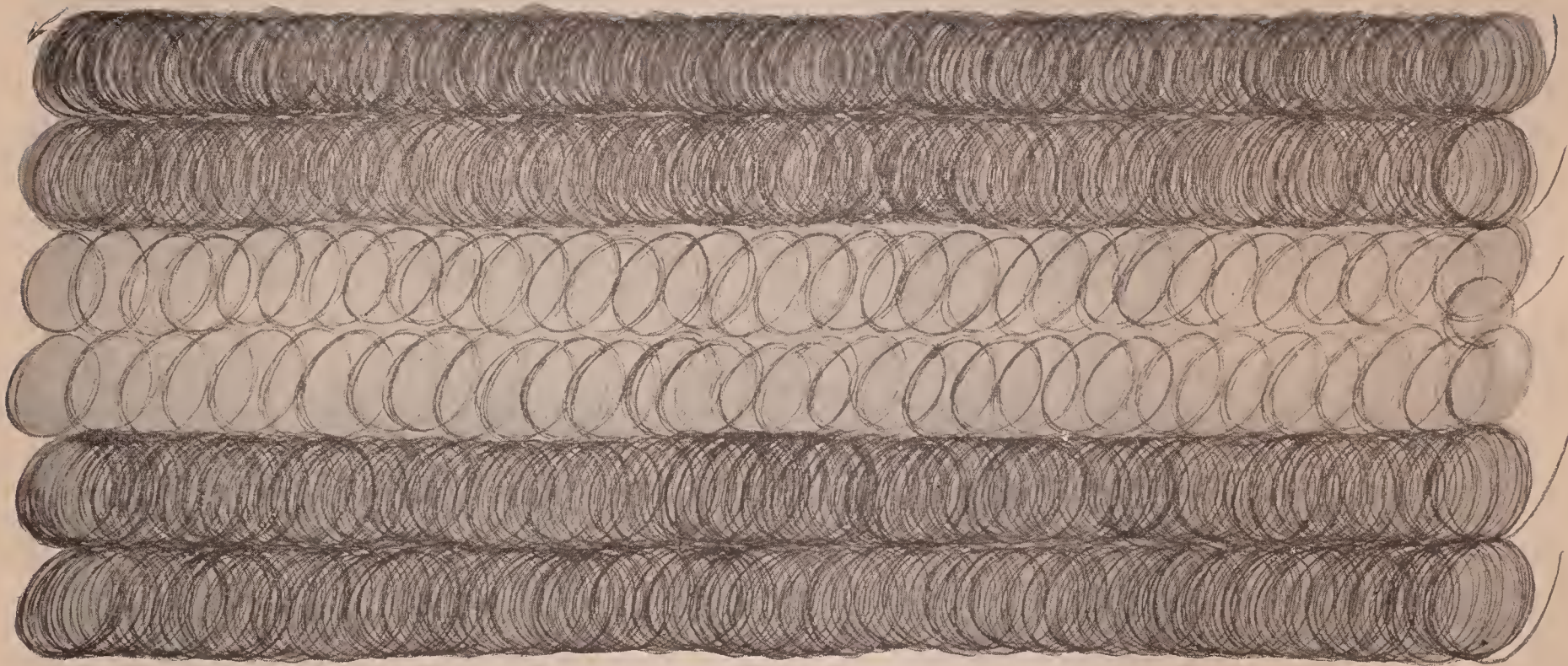
The designs on the next page were made by students after four months practice.

Exercises of this kind make the movement drills interesting and bring lightness of touch and freedom of motion to the arm.





MADE BY GERTRUDE CASSIDY AFTER FOUR MONTHS' PRACTICE.



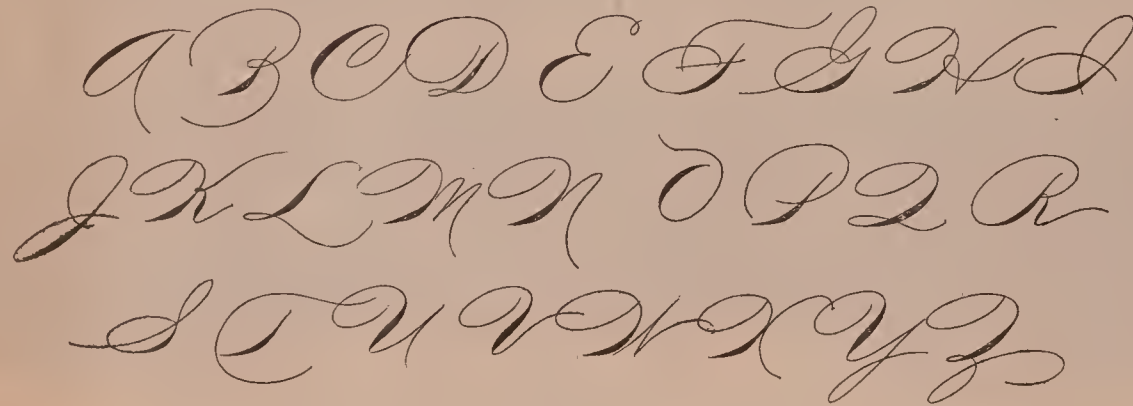
OVALS

FLOURISHING.

Since America leads the world in flourishing and ornamental penmanship it is well for the penman to qualify in these branches.

It is so attractive and pleasing to the eye that it is never likely to lose its popularity. Flourishing and ornamental writing are for those who especially admire that branch of penmanship and take pleasure in doing it.

Many take great pleasure in making beautiful designs and ornamental strokes simply to exercise their artistic ability, and for this class the exercises in flourishing and ornamental signatures have been added.





For 50c I will write your name on two dozen cards like the above copies. Address G. W. McGuire, Checotah, Oklahoma

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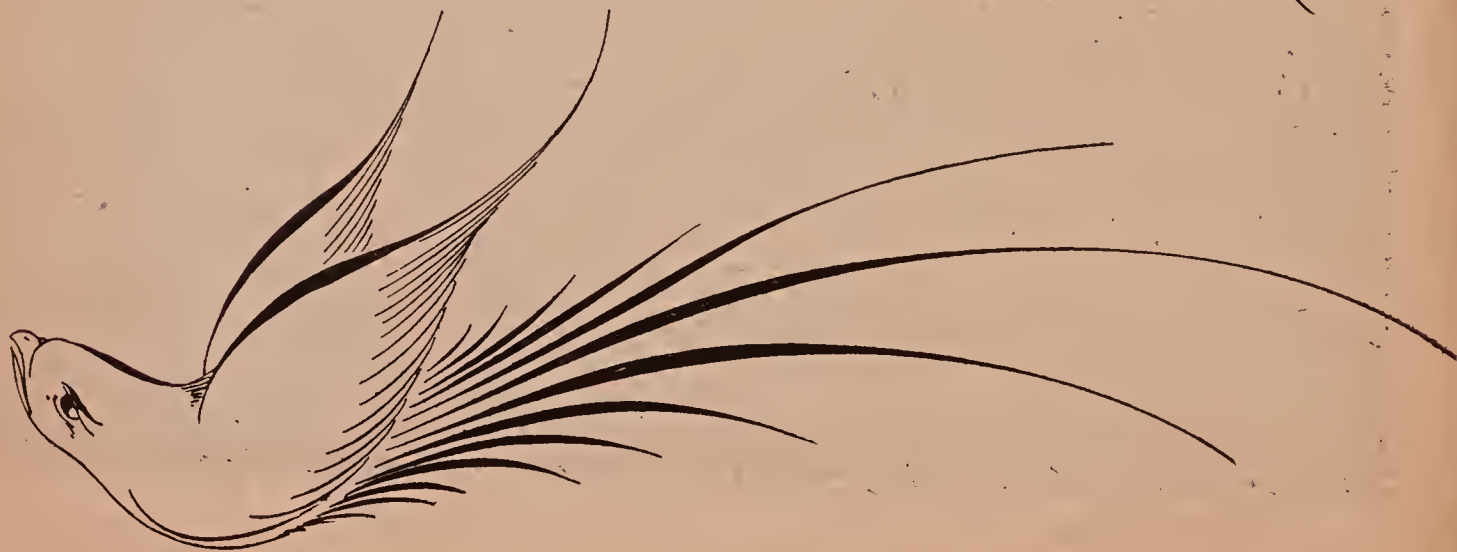
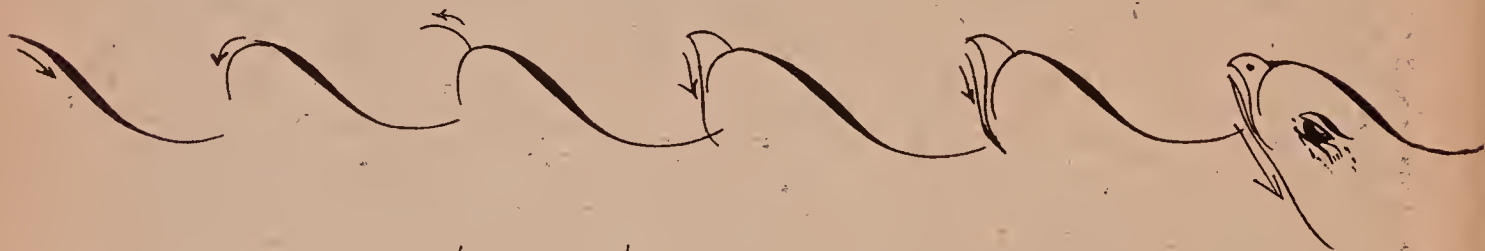
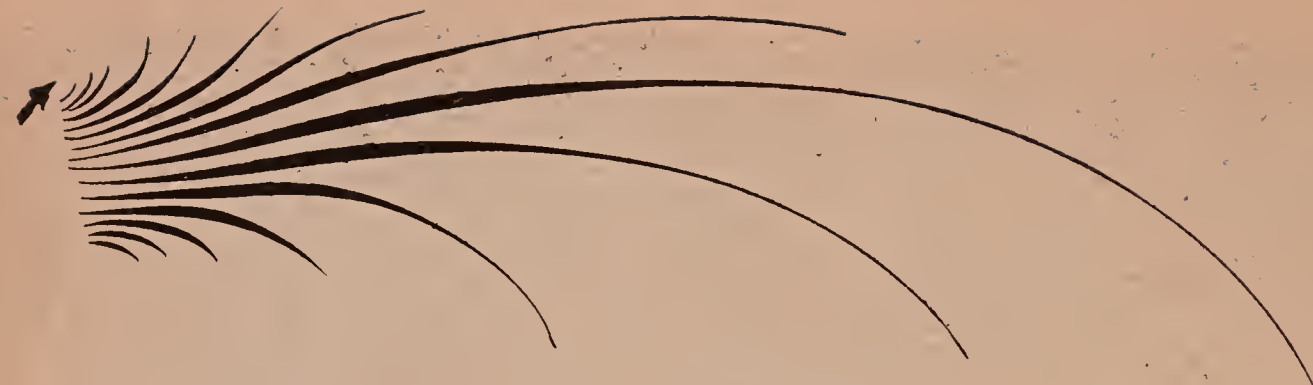
A. H. Ransom

G. Simpson

A. H. Ransom

P. H. Robbins

G. M. Duise







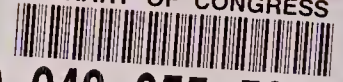
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